

# MANUAL OF SWEDISH DRILL

*George L. Melio*

Edgar T. Cuyler



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**Med**  
**K9971**



"The wise for health, on exercise depend."

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# MANUAL OF SWEDISH DRILL

COMPILED BY

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THE "HOULDsworth" CHAMPIONSHIP; THE MANCHESTER CHAMPIONSHIP &c.;  
AND HON. SECRETARY, GYMNASTIC TEACHERS' ASSOCIATION.

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## THIRD EDITION.

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CONTAINING 110 ILLUSTRATIONS AND DIAGRAMS,  
WITH PORTRAIT AND BIOGRAPHY OF PETTER HENRIK LING,  
AND VARIOUS CORRECTIONS AND ADDITIONS.

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AND

LATE ORGANISING MASTER AND CHIEF INSTRUCTOR

IN

**S W E D I S H      G Y M N A S T I C S**

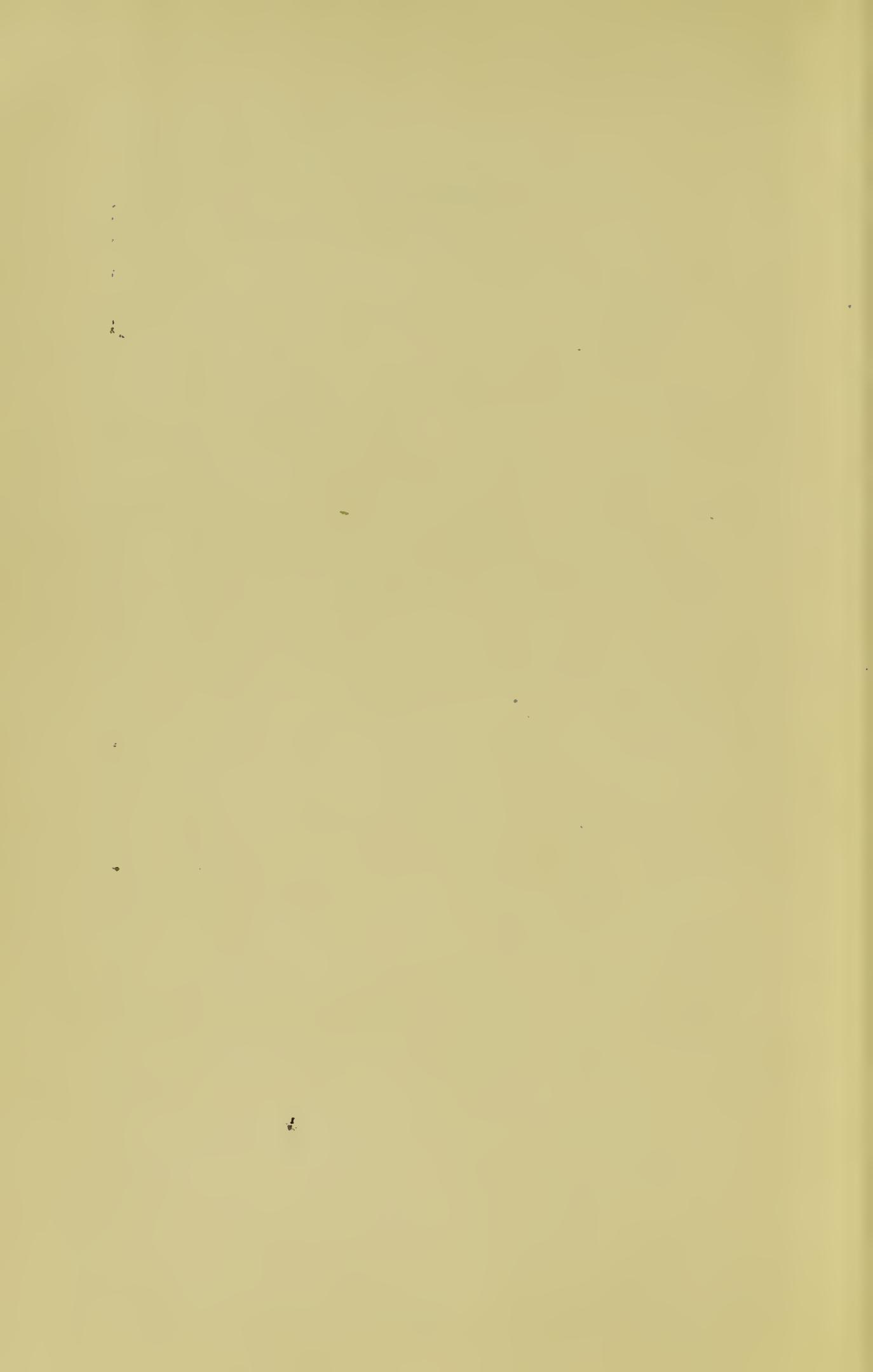
TO THE

LONDON SCHOOL BOARD.



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## PREFACE TO SECOND EDITION.

—:o:—

AS the author's primary object in presenting the first edition of this little manual was to illustrate in as many Swedish movements as possible in a course of ten lessons, considerable discrimination must necessarily be exercised in applying some of the more advanced movements, even to adult classes.

At the same time, it is obviously impossible to arrange a set of Tables, or Lessons, which could be taken indiscriminately ; so, in order to *partially* meet this difficulty, the author has compiled a graduated and classified Chart of Swedish movements, which will enable teachers to construct and write out their own Tables, in accordance with the special requirements of their classes.

In order to execute and impart Swedish exercises *correctly*, it will be found necessary to receive instruction under a qualified teacher, since these particular movements possess a rhythm and form, *peculiarly their own*, which it is impossible to acquire other than through a practical and competent exponent.

The author regrets to find that recent writers on "Drill," &c., in addition to helping themselves most liberally to the contents of the first edition, without the slightest acknowledgment to the Swedish system, still persist in grossly misrepresenting both the system and the Founder ; and, in concert with others, are endeavouring to destroy the origin of these *Swedish* movements by substituting the term "*Physical exercises*;" or by palming them off on to the general public as their own.

G. L. M.

15, Catherine Street, Strand, London,

February, 1894.

## PREFACE TO THE THIRD EDITION.

—:o:—

IN submitting the first edition of this little manual, the author deemed it necessary to point out that those who were loudest in their denunciations of the Swedish system of gymnastics invariably possessed but a superficial knowledge of the subject, physiologically or otherwise:

Happily, public opinion has veered considerably since then, and, thanks in great measure to the support accorded the system by prominent members of the medical and scholastic professions, more tolerant and enlightened views have obtained for some time past, not merely in regard to physical culture generally, but respecting the wide gulf which must ever exist between scientific and popular or musical gymnastics.

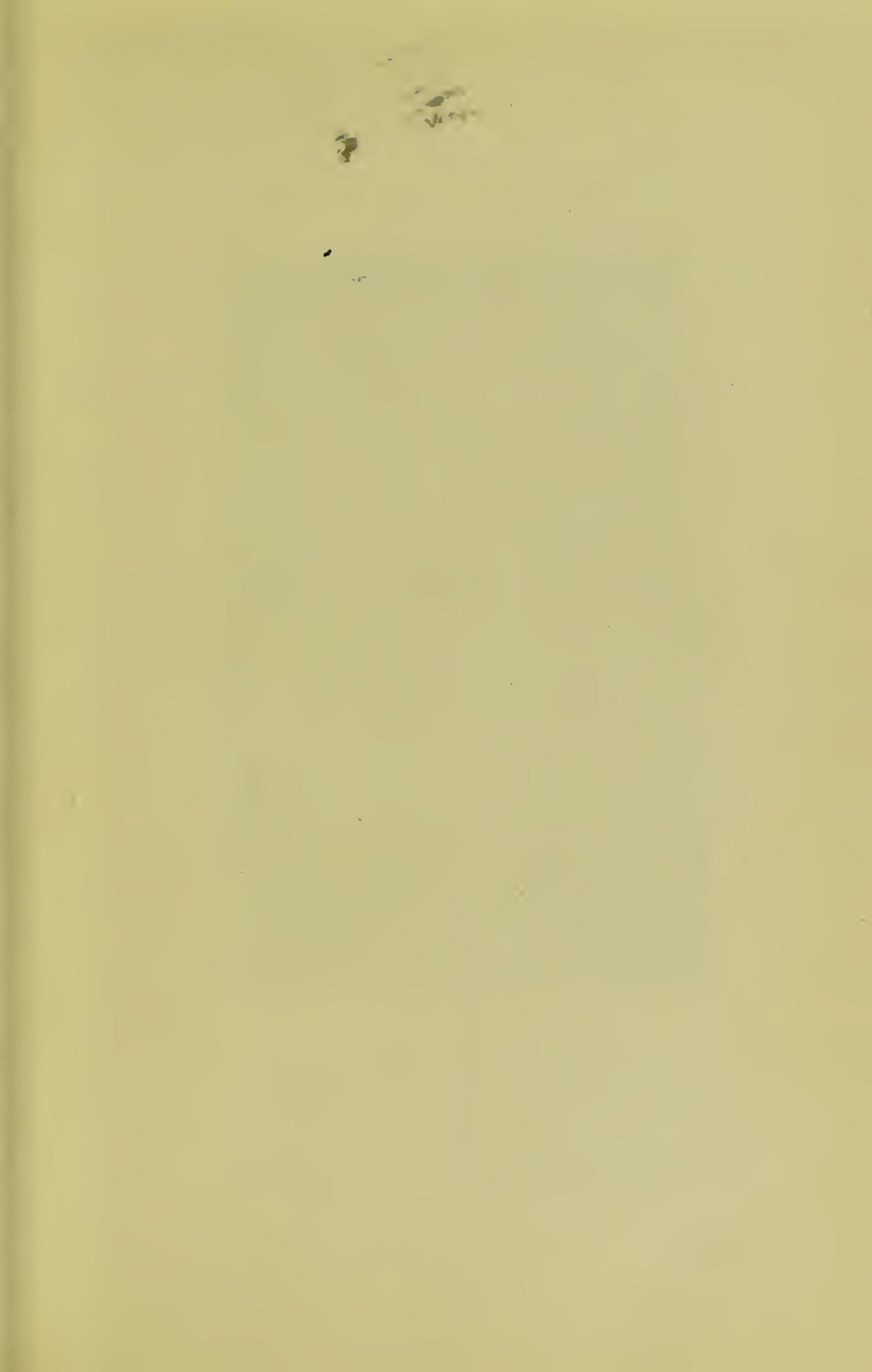
The marked advance made throughout Great Britain by the leading practitioners and teachers of Swedish remedial, as well as educational gymnastics, though perhaps more particularly the former, has curiously enough created a new danger, against which we would issue a note of warning.

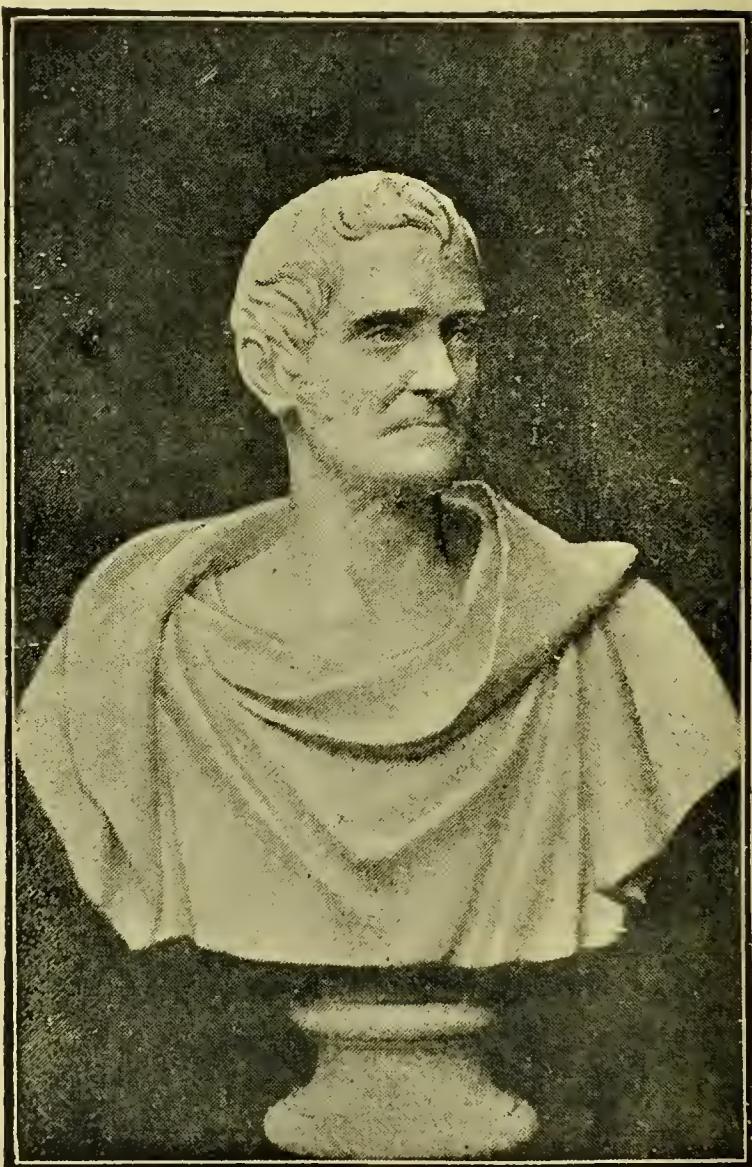
We refer to the large and increasing number of teachers and advocates of other systems of gymnastics, either connected with societies purporting to advance the cause of physical education, or running private and public training colleges, who have quite suddenly developed a remarkable *penchant* for anything labelled *Swedish*, and who, as a consequence, now offer to train teachers and grant certificates for proficiency in Swedish gymnastics, although they themselves have passed no recognised examination in pure Swedish work, nor do they possess anything like the necessary qualifications for imparting same.

The actual value of certificates issued under these conditions must be obvious to all, even though they bear the imprint and are recognised by the Education Department at Whitehall, a recognition which by the way, it will be well to bear in mind, does not at present preclude any individual or society, thus supported, from granting certificates and diplomas for proficiency in any branch or system of gymnastics.

G. L. M.

15, Catherine Street, Strand, London,  
*September, 1899.*





PETTER HENRIK LING.

BORN 1766. DIED 1839.

*Founder of the Swedish System of Gymnastics.*

## BIOGRAPHY OF PETTER HENRIK LING.

—:o:—

PETTER HENRIK LING, Inventor of the Swedish System of Gymnastics, which produces a harmonious development of the body, and ensures the preservation of health—as well as the cure of diseases—was born at Ljunga, in Småland, on the 15th of November, 1766.

He lost his father (who was a curate) and his mother at an early age, and was placed in the schools of Wexiö, where he quickly distinguished himself by his great abilities, and his energy and devotion to study. From this period, until 1800, when he studied gymnastics in Copenhagen, under the celebrated Nachtigall, it is not known definitely how he was employed, though he appears to have resided at intervals in Upsala, Stockholm, and Berlin, being constantly exposed to vicissitudes, and oftentimes reduced to absolute want and poverty.

He frequently endured the pangs of hunger, and at one time it is recorded he gladly availed himself of the shelter of a miserable garret in Hamburg, where he was compelled to wash the only shirt he at that time possessed.

It was during his sojourn in Copenhagen that we find him participating in a naval engagement, as a volunteer in a Danish vessel, against Nelson, shortly afterwards revisiting Germany, thence passing on to France and England acquiring a perfect knowledge of the languages and general characteristics of these different countries.

These vicissitudes, however, appeared only to have fortified Ling. His great love of travel and desire for developing and improving his knowledge, enabled him to

overcome every obstacle, whilst he very naturally prided himself on his ability to endure privations, and to do without what are considered by others as absolute necessities.

During his second sojourn in Stockholm, he acquired the art of fencing from two French refugees, who appear to have established a fencing academy about this time.

Ling quickly developed into an expert fencer, his great skill being generally acknowledged ; the more proficient he became, the more he foresaw the great results which might be attained by movements based on sound physiological principles.

His own experience and reflection on fencing—at a period when he was suffering from gout in his arm—first suggested to him the idea that a harmonious development of the body, by exercises considered in relation to the intellectual faculties, ought to form an essential part in the education of any people.

He, however, perceived that the realisation of this elevated idea could not be affected by the mere art of fencing alone even when practised with both arms, so, unlike his predecessors, instead of merely imitating the gymnastics of the Greeks and Romans, Ling appears to have at once aimed at their reformation and improvement.

With this end in view, and during his residence as a fencing master in Lund, about 1804, he commenced the study of anatomy, physiology, and other sciences, which he very properly held should form the basis of any rational system of gymnastics.

In his investigations he opened up new ground, hitherto almost unknown even to the most celebrated physicians and naturalists of his day.

He was most exact in his researches, and earnestly recommended his colleagues to be equally scrupulous. He never introduced a movement the physiological

effects of which he could not scientifically demonstrate, and in his selection of exercises those which did not produce exactly the desired effect were discarded—however classical or beautiful in appearance—in favour of such movements as were found, after much labour and study, to be absolutely essential in producing a harmonious development of the body.

From 1805 to 1815, Ling's dramatic writings and poems, composed chiefly with a view to reviving the national spirit which he considered had materially degenerated, aroused considerable public attention.

In 1813 his movements, as a remedy for certain diseases, were first practised at Stockholm, he having, in the previous year, endeavoured to establish them at Lund, where he solicited the aid of the government, who, in their reply, mildly suggested that there were already sufficient mountebanks and rope dancers without further taxing the public treasury.

These and similar rebuffs, together with every form of insult and abuse, failed to diminish the ardour of the indefatigable Ling, who, in spite of all, and with scanty means, so successfully developed his ideas that even prominent physicians, who at the outset had been his greatest opponents, were, in conjunction with the general public, at last compelled to acknowledge his merits, and the importance of the science he taught.

Though he did not live to see his task quite accomplished, the progress his system had already made, and its almost universal adoption, must have afforded him great satisfaction.

The present Royal Gymnastic Institute was founded at Stockholm in 1815, at Ling's own instigation, and remained under his personal supervision until the time of his death, 1839. In this Institution persons of every condition and age—the robust as well as the ailing—are subjected to a course of movements, either in the medical

department, late under the direction of Professor Hartelius, or in the pedagogical department, at present under the direction of M. L. Törngren.

With the characteristic generosity of the Swedes, the Institution is thrown open gratuitously to all persons—irrespective of sex—desirous of studying the system, either as teachers or otherwise, and who are willing to conform to the same conditions as the Swedish candidates, no one obtaining a diploma or authority to teach without having successfully passed the examinations in physiology, anatomy, and the correct performance of the movements.

In 1820 a gold medal was struck in Ling's honour, and in 1835, in addition to receiving a Professorship, he was elected a Member of the Swedish Academy, an honour bestowed on but few men. A Memorial Stone with Scandinavian inscription was erected by public subscription at Ljunga, his native place, in 1876.

He died May 3rd, 1839, partially blind in consequence of excessive strain caused by too close application, leaving one son, Hjalmar Fredrik, and several daughters. Whilst on his death bed he gave complete directions for the continuation and development of the science to which he had devoted almost his entire life, and of which it has been truly observed Sweden would never be able to duly acknowledge, nor, indeed, the world at large.

After Ling's death, the direction of the Institution was undertaken by Professor Branting, one of Ling's most intimate and skilful pupils, who in 1858 was succeeded by Hjalmar F. Ling, who had hitherto held the position of assistant director since 1843.

Hjalmar F. Ling died in 1886, after having contributed a most valuable collection of literature, anatomical and other drawings, notably the National Atlas used by the Swedish Army and Navy, and establishing academies in

various countries for the study and practice of the system.

Hilda Ling, who for many years ably occupied the position of senior superintendent in the medical department at the Central Institute, died in 1884.

Petter H. Ling was a man of high moral tone, pious, sincere and honest in all his dealings, and a genuine humanist. His intellectual abilities were of an unusually high order, his entire life affording a striking proof that learning, science, and genius shine most when allied with moral worth, generosity, and piety.



\* CRITICISMS  
ON THE EDUCATIONAL VALUE OF  
LING'S SWEDISH SYSTEM OF GYMNASTICS.

—:o:—

Rev. STEWART HEADLAM, M.L.S.B.

" Some people object to Swedish Gymnastics simply because of the name—Swedish—and because they came from Sweden. . . . Such people should reflect that we obtained our original ideas of art, philosophy, and government from ancient Greece, whilst English law was founded principally on Roman law. . . . We were indebted to foreign nations for many other things, and should not, therefore, object to physical exercises merely because they emanated from Sweden. . . . I am of opinion that physical exercises should be treated as real work, and not simply pleasant amusement, work which has a definite aim to be accomplished by rational means; and although strongly in favour of sports, they must be led up to, and supplemented by, proper physical training."

*Extract from address to the "Swedish Gymnastic Association," London.*

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"THE LANCET."

" The graceful bearing of the girls who are being trained according to the principles of rational movements introduced into Sweden by Ling, was especially noteworthy. . . . Looking at the movements with the eye of a physiologist, we were fully persuaded that they were based upon thoroughly rational principles, and aimed not only to develop the limbs, but by careful distribution of the work, every muscle, and all the sets of muscles in the body were duly and systematically exercised, with the result that the boys and girls shewed a very equable development. . . . We trust that the good policy of the London School Board may be followed by all the Boards in this Kingdom, introducing into the Elementary Schools a rational system of physical education."

*Report of Anglo-Swedish v. Swedish Drill Contest, Royal Albert Hall, London.*

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BARON NILS POSSE, M.G.

" The Swedish System of gymnastics contains free standing exercises, and exercises on apparatus, yet it differs from other systems, inasmuch as it is entirely independent of apparatus, its

movements being applicable to whatever is at hand. . . . This makes the system truly practical, as it is thus within the reach of everybody independent of wealth or other considerations."

*Principal: The "Posse" Gymnasium and Physical Training College, Boston, U.S.A.*

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#### Dr. FERNAND LAGRANGE.

"After closely scrutinising the work carried on at the Royal Institute of Gymnastics, Stockholm, it is very clear that the French Government should either dispatch their best Professors to Stockholm, or engage a few Graduates from the Royal Institute, to visit Paris and give instruction in the 'Ling' system."

*"Revue des deux Mondes," — Author, "Physiology of Bodily Exercise," &c.*

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#### THE EARL OF MEATH.

"I believe there is a great deal more to be said in favour of Swedish Gymnastics than that it is economical. . . . Those who have tried it are persuaded that it has the most scientific principles behind it, upon which one can teach physical exercises ; that, whereas the ordinary system only exercises certain muscles, this system exercises all, and in such a way that it shall not be hurtful to the muscles or injurious to the health of the pupils. . . . I only hope we shall see this system introduced into our National Schools, and into all our public schools."

*Paper read at Conference of Physical Training Teachers, Boston, U.S.A.*

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#### MRS. L. ORMISTON CHANT.

"When the training of the pupils takes the form of preparation for exhibition purposes, be it physical, mental, or spiritual, what is showy, and will provoke the wonder of the onlooker, will then have the first place in the effort bestowed on the pupil, and what is best for the permanent weal of the latter, the second. . . . Ling's system does not appeal to the sense of what is astonishing or pretty ; it does not suffer the attention of the pupil to be diverted from the business in hand by music, with its charms and limitations ; nor does it fatigue the muscles by adding artificial weight, wand, club, or dumbbell, to the work required to bring every group of muscles and every individual in that group into adequate and harmonious action.

. . . It is a perverted sense of what is fit, that is bored by the ent performance of scientific gymnastic feats, and a low ideal of the uses of music, that requires its aid in so second-hand a fashion

as the accompanying of skilled movements of arms and legs. . . . Musical drill is a pastime, and as such to be used for wholesome pleasure and profit ; but it is certainly not the serious, earnest, and often patient task of developing all the muscles, and training feeble and inadequate bodies into strong and competent ones."

*Extract from Paper on "Scientific Physical Training."*

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LUTHER GUIICK, M.D.

"Not only do we feel favourably impressed with the Swedish System, but we feel that, at present, it is by all odds the best."

*Sup.: International Y.M.C.A. Physical Training Coll., Springfield, Mass., U.S.A.*

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GEORGES DEMENY.

"The Swedish System presents three great qualities. . . . It tends to an elevated and social end ; to an amelioration of the physical condition of the pupil, parallel to the intellectual and moral ; is perfectly homogeneous in all its parts, and is well adapted to the end in view. . . . It is simple and progressive, and can be taught to a great number at the same time. . . . So long as a system of physical education is not scientifically established, it may be the object of a passionate movement, but it will never bring the conviction of men who reason ; a conviction absolutely necessary to its definite adoption. . . . The elaboration of a scheme of education ought then to precede, all tentative to popularise it, and it is this method of proceeding which has given to the Swedish System its great value."

*Chief of the Laboratory, "Station Physiologique," College of France.*

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G. M. ONSLOW, COL.

"Of the performance by the girls I cannot speak too highly. . . . The children were admirably taught ; they seemed thoroughly interested in what they were doing, and the system under which they have been trained (*Ling's Swedish System*) appeared to me to be a perfectly correct one, and the several movements they executed were physiologically sound.

"The training these girls are undergoing is the right and safe one for children of tender ages, and one well suited for conducting the physical culture of the masses. . . . Why not then institute a similar system for the boys ?"

*Extract from Report to London School Board.*

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\*Reprinted by permission of the Gymnastic Teachers' Association, London.

## INTRODUCTORY CHAPTERS.

*Students are requested to make themselves thoroughly conversant with the directions set forth in the following chapters, before proceeding to take up the Course of Lessons. Practical instruction, from a duly qualified Teacher, will be found almost indispensable if one desires to execute and impart these Swedish Exercises correctly, possessing, as they do, a particular rhythm and form which is not to be found in any other system of gymnastics.*

## TURNINGS.

—:o:—

As it is scarcely possible to bestow too much attention and care to the primary positions—more especially the various turnings and foot placings—which practically form the groundwork of the Free Standing movements, it may be found advantageous, at the outset, to explain and illustrate the same to each pupil individually, and thus ensure a more perfect execution of the movements by the whole class than could otherwise be attained.

The *Swedish* method of turning, as described below, is decidedly one of the best and most accurate methods ever introduced, and well repays the Teacher for any extra labour and patience entailed.

The turning consists of two movements. When the pupils desire to turn to the left, they (*a*) pivot on the heel of the left and toes of the right foot, which brings them into position shewn in Diagram 3; from thence (*b*) the right foot is brought up at right angle to the left, as shewn in Diagram 4, thus completing the turn.

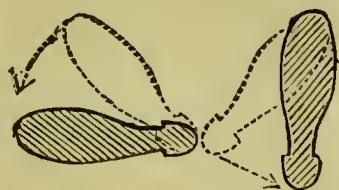
When turning to the right, this order is reversed by pivoting on the heel of the right and toes of the left foot, the entire weight of the body resting on these parts whilst pivoting. These principles apply equally in executing the Half-left, Left, or Left-about-turn, the words of command being :—

To the Half-left (or right)—*turn!* (Diagrams 1-2, used principally in Lungeing Exercises.)

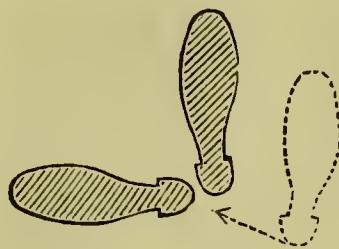
To the Left (or right)—*turn!* (Diagrams 3-4, used in the “prone falling” position.)

To the Left (or right)-about—*turn!* (Diagram 5, used chiefly for exercises requiring support.)

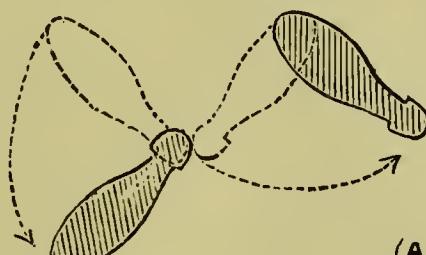
## TURNINGS.



DIA . 1 .

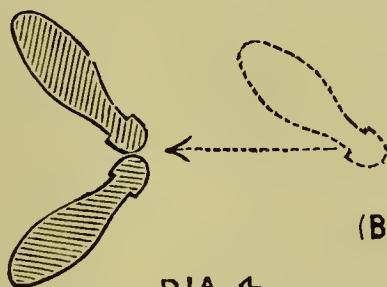


DIA . 2 .



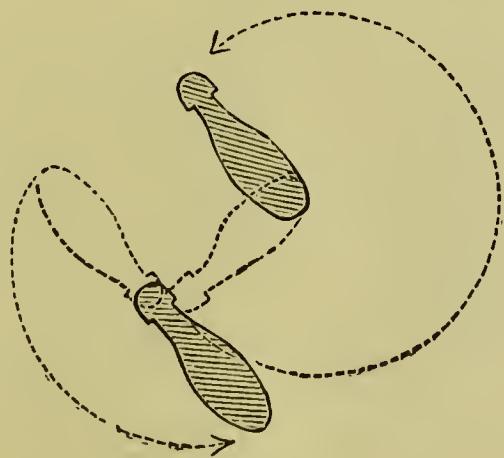
(A)

DIA . 3 .



(B)

DIA . 4 .



DIA . 5 .





\* FOOT PLACINGS.

—:o:—

From the *fundamental position* shewn in Diagram 7 and Figure 2, or from the *closed stand position* (Diagram 6), the foot is placed *sideward* (Diagram 10), *outward* (Diagrams 8-9), *forward* (Diagram 14), or *backward* (Diagram 15), usually a distance of from 12 to 18 inches, the entire weight of the body resting equally on both legs, which are to be braced back, and body kept perfectly erect.

In the Large Steps, or Lunges, as shewn in Diagrams 20-21, the foot is placed from 30 to 40 inches, according to the length of limb.

**Feet Change!**—Implies that the left (or right) foot must be brought back to its original position, thence the right (or left) placed in a corresponding position, as shewn in Diagrams 8 and 9. When the arms are stretched upward, forward, or sideward, or flung outward, the arms and feet execute the two movements in unison—for example: on the command “*Feet sideward and arms upward-stretch!*” the left foot takes a half-pace, whilst the arms are bent upwards; thence the right foot takes a corresponding pace, and the arms are stretched upward (Diagram 17 and Figure 20).

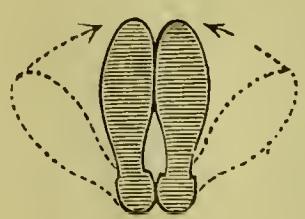
**Position!**—Implies that the feet (and the arms, if not in the primary position) are to be brought smartly back to their fundamental position. In sideward placing, the left foot makes the first movement both in assuming and in returning from the positions shewn in Diagrams 16-18-19.

**Stand at Ease!**—Implies that the pupils are to rest for a few seconds—usually after each exercise—by placing the left foot outwards, as shewn in Diagram 8. On the command *position!* the foot should be brought smartly back to the position of “*attention.*”

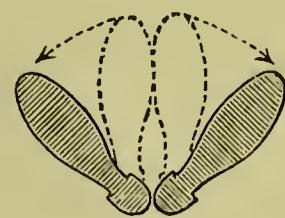
**Irregular Movements.**—These occur when an exercise consists of one leg, and two arm movements. For example: in “*Left foot outward place, and arms upward-stretch!*” or vice-versâ, in “*Hips firm, and feet sideward place!*” In both instances the single movement is executed in conjunction with the second movement, as also on the command *position!*

\* See Special Note on page 27.

## FOOT PLACINGS. I.



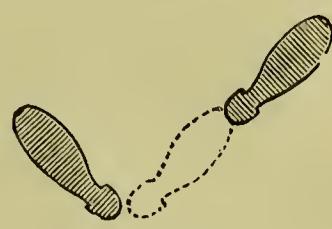
DIA. 6.



DIA. 7.



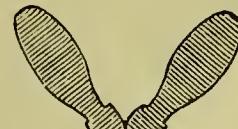
DIA. 8.



DIA. 9.



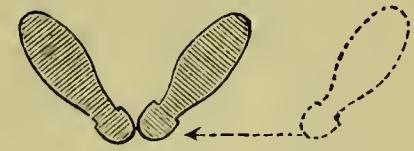
DIA. 10.



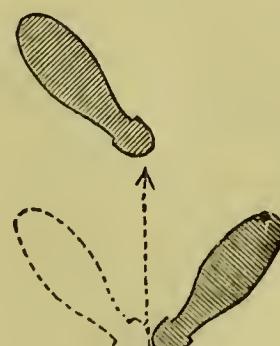
DIA. 11.



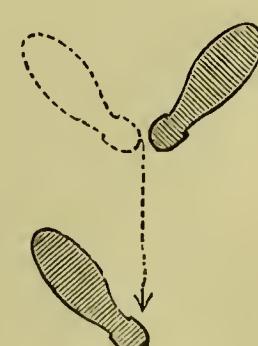
DIA. 12.



DIA. 13.



DIA. 14.



DIA. 15.



## FOOT PLACINGS. II.



DIA.16.



DIA.18.



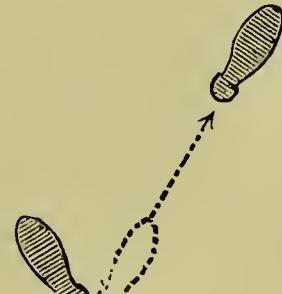
DIA.17.



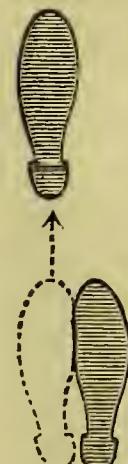
DIA.19.



DIA.20.



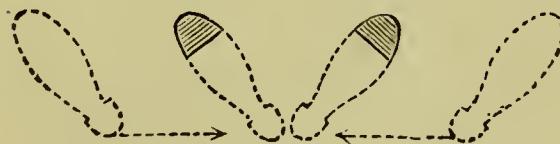
DIA.21.



DIA.22.



DIA.23.



DIA.24.

## SPECIAL NOTICE.

After passing the elementary stage, the feet, when assuming Stride, Out-wlk, For-wlk, a Rear-wlk-st-positions, should be separated by two foot lengths, instead of one, as shewn Diagrams 8, 9, 10, 12, 14, 15, 22; and, in all Lungeing movements, by three foot lengths.





## FORMATIONS.

(BY SEPARATE COMMANDS.)

—:o:—

The number of pupils and space at disposal must necessarily regulate the method adopted in spacing, or opening out. The diagrams submitted merely shew those methods best calculated to call forth a frequent repetition of the primary turnings, and at the same time utilise the space to the best advantage.

**First Formation.**—The pupils “*fall in*” in a single rank, the shortest standing at the extreme right, and after (*a*) “*numbering off*” from the right, in twos, (*b*) turn to the *right*, (*c*) thence taking one pace *outward*, odd numbers going to the *left*, and even numbers to the *right*, as shewn in Diagrams 30, 31, 32.

**Words of Command.**—*Fall in!* *Right dress!* *Eyes front!* *Number!* To the *right-turn!* Odd numbers one pace to the *left*, even numbers, one pace to the *right*—*March!* *Cover!*

**Second Formation.**—The pupils “*fall in*” in two ranks, and without numbering, turn to the *right* and open *files*, thence take distance by extending the arms horizontally *forward*, whilst marching backward. Diagrams 33-34-35-29.

**Words of Command.**—*Fall in!* *Right dress!* *Eyes front!* To the *right-turn!* Open *files*—*March!* From the front prove distance—*March!* *Cover!* *Position!* Arms being brought smartly down.

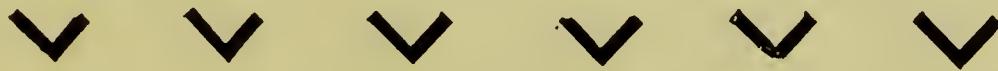
**Third Formation.**—This formation, which is we believe of purely *Swedish* origin, consists in forming four files from two ranks in close order, the rear rank taking the same numbers as the front. After numbering off in *twos* and turning to the *right*, each file takes one pace *outward*, the even numbers taking an additional pace to the *right*, as shewn in Diagrams 33, 34, 35, 36.

**Words of Command.**—*Fall in!* *Right dress!* *Eyes front!* *Number!* To the *right-turn!* Open *files*—*March!* Even numbers step to the *right*—*March!* *Cover!*

## FORMATIONS. I.



DIA.25. SINGLE RANK IN CLOSE ORDER.



DIA.26. SINGLE RANK AT HALF DISTANCE.



DIA.27. SINGLE FILE IN CLOSE ORDER.



DIA. 28. SINGLE RANK AT FULL DISTANCE.



DIA.29. SINGLE FILE IN OPEN ORDER.

DIA.30.



(A)

DIA.31.



(B)

DIA.32.



(C)

FIRST FORMATION.





## FORMATIONS.

(BY ONE WORD OF COMMAND.)

—:O:—

When the foregoing formations are correctly executed by sections, the pupil should then execute the entire formation without the usual pauses, on the last word of command, which, in the third formation, for example, would be:—Right *turn*, open *files*, even ones step to the *right*—*March! Cover!*

From a single or double rank in close order, two or four ranks may be formed by the pupils numbering off in twos, even numbers thence stepping backward and sideward (or forward) one pace. These formations are useful for exercises requiring assistance, in which case the front rank executes the movement whilst the rear rank gives support, and on the command, Ranks *change!* the positions of the pupils become reversed, by the even numbers taking one step sideward and forward and odd numbers one step backward and sideward; or the same result may be attained by all turning to the *left*, or *right about*.

**Taking Distance.**—In taking *distance* either forward or sideward, with one or both arms, the pupils are to step off with the left foot, arms and fingers being extended perfectly horizontal, with the palms of the hands facing downward, remaining so until the command, *position!* is given. *Half distance* is obtained by extending one arm sideward, and *full distance* by the extension of both.

**Cover!**—Implies that each pupil must stand in flank line, namely, one behind the other, as in Diagrams 27-29-31.

## DISMISSAL.

At the conclusion of the lesson the pupils are to resume their original positions of one or more ranks, on precisely the same principles adopted in opening out, after which the teacher commands, *Dismiss!*

## FORMATIONS II.

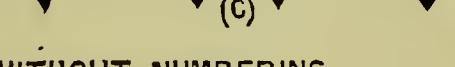
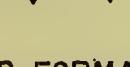
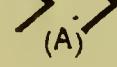
DIA.33.



DIA.34.

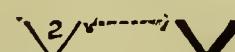


DIA.35.



SECOND FORMATION WITHOUT NUMBERING.

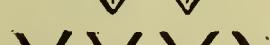
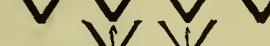
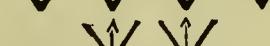
DIA.36.



THIRD FORMATION.

TO BE PRECEDED BY DIAGRAMS 33.34&amp;35.

DIA.37.



METHOD OF FORMING FOURS

NOT INCLUDED IN THE SWEDISH DRILL.



## FOOT, LEG, AND BALANCE MOVEMENTS.

—:o:—

In the various positions assumed by the feet, it is most essential that the weight of the body should rest equally on both legs, otherwise an imperfect movement is the result.

**Foot Placings and Heel Raising.**—The feet can be placed either forward, outward, sideward, or backward, in conjunction with, or without the various arm movements, and with heel raising. In the large steps forward, backward, or outward, the advanced knee must be well bent and rear leg kept straight, as shewn in Figures 40, 47, 54. Further particulars with reference to foot placings will be found on pages 24 and 27.

**Knee Bendings.**—All knee bendings are preceded by raising the heels, and are executed either in *wing stand*, *neck rest*, *stretch* or *half-stretch* positions, from the various foot placings. Whilst bending the knees outward at a right angle, the body and head should be kept erect and the chest thrown forward. In *tense knee bending*, or *sitting position*, the body is lowered to its utmost extent, as shewn in Figure 56.

**Crook Standing.**—Consists of balancing the body on one leg, whilst the other is bent upward, thence stretched either forward or backward, as shewn in Figure 49, from the *wing stand* or *neck rest pos.* During the execution of these movements, the body and head are to be kept erect, the foot stretched downward, and the knee raised upward until the thigh is in a horizontal position.

**Commands.**—In the knee flexions and extension, the commands should be given *slowly*, with the exception of exercise shewn in Figure 21, which is subsequently executed in *quick time*, and taken as a preparatory leaping exercise.

**Effects.**—When correctly performed, the foot and leg movements greatly increase the mobility of the ankles and the power of balancing. They likewise act strongly on the extensor muscles of the leg, and increase the respiration and circulation, more especially when combined with arm raising and sinking.

## NECK, TRUNK AND ABDOMINAL MOVEMENTS.

—:o:—

**Head and Trunk Turnings.**—All head and trunk turnings are first to be acquired in slow time, being subsequently executed *quickly*, without moving the lower part of the body. The rotary movements can only be successfully accomplished by turning the spine at its axis above the hips, which are to remain in a fixed position, the respiration being full and deep, and the feet resting firmly on the ground with knees perfectly straight.

**Trunk Bendings.**—May be made either whilst in the *knee stand - positions*, Figures 31-44, or from any of the various *foot placings*, forward, backward, or in a lateral direction in *wing stand, neck rest, stretch, or half-stretch* positions, as shewn in Figures 15, 26, 35, 69, but in *slow time*.

**Twist Bendings.**—Are executed by first turning the spine, thence bending either forward, backward, or sideward, from the fundamental positions denoted in the preceding movements, or from the *pass* position, as shewn in Figures 57-68.

**Directions.**—All trunk movements are to be given with great care, a *flexion* being distinguished from a *trunk inclination* in which the spine merely bends at the hips.

**Commands.**—The various commands (as set forth in the lessons) should be delivered *slowly*, whilst in the *rapid* trunk and head turnings they are to be given with force.

**Effects.**—When executed in clothing that permits of full inspiration by chest and abdomen, without the slightest pressure, the above movements act in a stimulating manner on all the respiratory, spinal, and abdominal organs, the *rapid* rotary movements acting powerfully on the waist and side trunk muscles.

## HAND, ARM, AND SHOULDER MOVEMENTS.

—:o:—

With the exception of arm raising and sinking, all arm movements are to be executed with great *force* and *rapidity*, a distinct pause being made between the flexion and extension.

**Upward Arm Bend.**—The arms should be bent at the elbow joint, and held well back close to the sides, the hands slightly curved, and the chest thrown forward, as shewn in Figure 7.

**Parallel Stretching.**—From the *upward bend* position the arms and fingers are extended with great force, either forward, backward, upward, or downward, the fingers being straight, and the palms of the hand facing *inward*, as shewn in Figure 22. When extended sideward the palms of the hand face *downward*, as shewn in Figure 33.

**Alternate Stretching.**—The arms are extended from the *upward bend* position in different directions : (1) one arm downward and one upward, (2) one sideward and one upward (3) one forward and one upward, (4) one forward and one sideward, (5) one forward and one downward, (6) one sideward and one downward, as shewn in Figures 42, 43, 60.

**Forward Arm Bend.**—This position is attained by bending the arms at the elbow, and raising them sideward until the hands just touch the chest, which is to be thrown well forward, the head kept erect, and shoulders pressed back, as shewn in Figure 9, some eight or ten inches *separating* the hands, the palms of which must face *downward*.

**Forward or Outward Arm Fling.**—Is executed from the preceding movement, the fore arms being flung outward (without moving the head or the body) with great force, as shewn in Figure 25. After practice, the two movements are to be taken in one time.

**Straight Arm Flinging.**—These movements are similar to the preceding one, but commence from the fundamental position, and are executed forward and upward, sideward and upward, sideward and downward, and forward and downward, as shewn in Figures 27-30.

**Arm Raising and Sinking.**—Consists of raising and sinking the arms *slowly*, sideward, forward, upward or downward, as shewn in Figures 27-30.

**Commands.**—Arms upward (or forward)—*bend!* Arms outward (forward, sideward, or downward)—*fling!* Arms forward and upward (or sideward and upward)—*raise!* Downward—*sink!* Arms forward (backward, upward, sideward, or downward)—*stretch!* All arm (and other) movements are first taught by numbers, but are afterwards executed without. The arms and hands should be kept perfectly *parallel* and *straight* in the various stretching, flinging, and lifting movements.

**Effects.**—The various arm movements act powerfully on the muscles of the chest, arms, trunk and neck, increasing the depth and girth of the chest, and greatly strengthening the respiratory organs, but must be used with *care* by persons whose lungs are weak. By bending and stretching the arms in *different* directions, the general effects become more powerful.

**LEAPING.**  
(WITHOUT APPARATUS.)

—:o:—

As a beneficial exercise leaping undoubtedly ranks very high, though great care should, at all times, be exercised, to prevent the energies of either the awkward or too willing pupils being over-taxed. In order to leap a great distance, or very high, it is not absolutely necessary to receive special instruction, but if one desires to leap in a particular manner, with exactitude and graceful ease, and with judgment as to distance, &c., then a systematic and skilful training becomes indispensable.

**Free Leaps.**—These are executed without appliances, and form an excellent preparatory course to the leaps over a fixed object. They are made on the *spot*, without turning the body, or by turning to the *left* or *right* in the act of leaping, usually in six distinct movements. (1) Raising the heels, (2) knee bending outward, (3) straightening the legs and leaping upward, (4) alighting on the toes with bent knees and body erect, (5) stretching the knees, (6) placing the heels on the floor. As the third and fourth movements practically merge into each other, it may be found advisable to count and divide these preparatory exercises into five, instead of six parts.

**Compound Leaps.**—Another valuable series of leaps on the *spot* are accomplished by (*a*) separating and closing the legs whilst executing the third movement, (*b*) throwing out the arms horizontally sideward whilst executing the leap, (*c*) throwing out both the arms and legs whilst executing the third movement, thence resuming the original position in the fourth movement.

**Dancing Step.**—This is an excellent movement, and consists of a continuous closing and opening of the legs whilst in the *wing toe stand position*, as shewn in the foot placings, Diagrams 23-24, and Figures 8-28, the relative position of the pupils being maintained throughout.

**Forward Leap.**—Is executed in six movements by taking two paces *forward* from the fundamental position, thence springing *forward*, alighting on the toes, in knee bend position, afterwards straightening the knees and placing the heels on the floor.

**Directions.**—In all leaping exercises the equilibre should be preserved whilst executing the fourth movement, the arms being usually kept in a vertical position slightly at the rear of the legs.

**Commands.**—On the spot (with or without turning the body)—  
*Leap!* one, two, three, four, five, six! On the *spot* (with *out-throwing* of the arms or legs, or in conjunction with both)—*Leap!* one, two, three, four, five, six! Forward (by taking two paces, commencing with the *left* foot)—*Leap!* one, two, three, four, five, six! Sideward (to the *left* or to the *right*)—*Leap!*

## LEAPING.

(OVER A FIXED OBJECT.)

—:o:—

The powers of equilibre are not so necessary in the performance of this leap as in the previous *free leaps* on the *spot*, but a greater and more general exertion is called forth.

In the running *high leap*, which is accomplished by taking a short run prior to its execution, the pupils are to spring from the *left* and *right* foot alternately, the *left* being exercised first, a rule which should be strictly enforced.

In the absence of properly constructed appliances, a long cord (half an inch in thickness), held loosely by two pupils, together with a small cocoanut fibre mat, will be found good substitutes. By attaching a piece of coloured material in the centre of the cord the pupils are better enabled to gauge their distance in making the leap.

A small beating board, raised some four inches high at its upper end, is generally used with a view to facilitating the exercise, but from experience we may say that equally beneficial results can be attained by dispensing with this aid, which not unfrequently causes sprains and minor mishaps.

## MARCHING AND RUNNING.

— :o: —

In all marching exercises the head is to be held up without restraint, the trunk being erect, the chest arched forward, and the shoulders held back and down at an equal height. The legs must be straightened at every step and the toes pointed outward and downward, the arms being permitted to swing slightly. An equal distance should at all times be maintained, and the head and eyes directed to the front.

**Slow March.**—The pupils are to step off with the *left* foot, making about 70 paces to the minute.

**Quick March.**—In this the pupil takes about 100 paces in the minute, keeping well together in time and file.

**Double March.**—On the command, *Double!* the pupils raise the hands, which must be closed, as high as the waist, and stepping off briskly with the left foot, execute a run of about 150 paces to the minute, bearing entirely on the toes.

**Tip-Toe March.**—The pupils change from the *slow* or *quick* march, into the *tip-toe* march, by bearing the entire weight on the toes whilst marching, the heels being raised as high as possible, as in Figure 61, but with arms at the side.

**Marking or Sounding the Footsteps.**—During a march the pupils denote the *third* or *fifth* step by stamping the foot lightly whilst making the step, the counting to commence or cease immediately after the final command, *March!* is given.

**Marching Combined with Arm Movements.**—When proficiency has been attained in the various marches, the arms may, whilst marching, be stretched (1) upward and downward, (2) sideward and downward, (3) forward and downward, (4) in contrary directions, but the marching must not be taken too quickly, otherwise the arm movements will be incorrectly executed and thus produce bad results.

**Incorrect Step.**—Whilst marching, pupils who are out of step must suddenly bring up the rear foot, to the heel of that which is advanced, and immediately take another step forward with the advanced foot, thereby making three steps in the time allowed to two.

**Turnings.**—On the command, *Left about-turn!* each pupil whilst marching turns to the *left about*, by executing four distinct steps, the fourth being sounded and the march continued in the reverse direction, the relative inward and outward positions of the pupils being maintained. In *wheeling* to the *left* or *right*, the files or ranks turn in a *right angle* direction, and when *countermarching* make a *left* or *right about-turn*, from thence continuing the march in the opposite direction.

**Changing Step.**—In all changes from the *tip-toe* to the *slow*, *quick* or *double-march*, the pupils are to denote each change by sounding the first footstep made after the command, *March!* has been given.

\***Halt.**—On the command, *Halt!* the foot which is being advanced completes its movement, the rear foot being immediately brought up at right angle to the advanced foot. The two movements should be executed with precision and in unison, the body not being permitted to lean forward.

—:o:—

\*It will be found better to command: *Squad-Halt!* or *Class-Halt!* the command *Halt!* being given as the right foot touches the ground.

## GENERAL DIRECTIONS.

—:o:—

**Lessons.**—Each movement should be repeated three times. The lessons are to be taken consecutively, each lesson being thoroughly acquired before passing on to the next. All movements are to be first executed by numbers, but when proficient the pupils may be allowed to judge their own time.

**Commands.**—The explanatory command should be distinguished from the command of execution by a slight pause, the former being delivered with clearness, the latter with precision and force, and a strong accent placed on the last word of command.

**Primitive Positions.**—All movements are to be performed with great accuracy, especially the primary ones, as it is only when thus executed that they produce the desired effect.

**Illustration.**—A correct illustration of each movement by the teacher is indispensable, such illustrations, with directions or corrections, being given whilst the pupils are standing at ease.

**Respiration.**—The pupils are to take quiet and deep breaths whilst performing a movement, and should only exercise in a room which has been thoroughly ventilated, prior to the lesson.

**Left Side.**—In order to partially counteract the universal bias attached to the right side of the body, all movements are to be executed on the left side first.

**Costume.**—A special costume offers many advantages, but must be perfectly loose fitting at the neck, waist, wrist, and knee. For girls, a costume of dark woollen fabric or striped flannelette, of light texture, comprising a blouse,

sash, and knickerbockers suspended by elastic bands over the shoulders, will prove the most useful ; whilst for boys, a loose flannel shirt or vest, and trousers, with elastic belt, will suffice. The shoes should have low heels, and permit of perfect freedom for the feet.

**Music.**—It is impossible to adapt Ling's exercises to music without *entirely* altering the movements, and *destroying* their effects.

**Singing.**—During a *slow* march singing may sometimes be allowed, but on no account whilst performing the more severe movements, as in the opinion of eminent authorities the voice *deteriorates* by so doing.

**Diagrams.**—The shaded and heavy diagrams denote the *final* positions, the *primitive* positions being denoted by dotted and light diagrams.

#### SPECIAL NOTICE.

—:o:—

A correct and continuous application of Ling's Movements will be found to greatly relieve and strengthen persons suffering from weak respiration, poorness of blood, bad digestion, asthma, gout, obesity, and heart diseases in the early stages.

In all countries where the *Swedish system* is carried out in its *entirety*, spinal and other malformations are of very rare occurrence.

# CLASSIFIED CHART OF SWEDISH EXERCISES WITHOUT APPARATUS.

ARRANGED BY G. L. MELLO, DECEMBER, 1891.

## TURNINGS AND FORMATIONS.

<sup>1</sup> Lt and Rt turns.	Lt and Rt about turns.	<sup>3</sup> Changing files.	<sup>5</sup> Rear step.	<sup>7</sup> Turn, and side step.	<sup>9</sup> Turn, and rear side step.	<sup>11</sup> Turn, and rear step.	<sup>13</sup> Turn, side, and rear step.	<sup>15</sup> Turn, rear, and side step.	<sup>17</sup> Turn, rear, side and forw step.	As 9-26 but steps to precede the turns.	As 16-17, but turn after the second step.
<sup>2</sup> Hlf Lt & hlf-Rt turns.	Side step, Lt and Rt.	<sup>4</sup> Forward step.	<sup>6</sup> Changing ranks.	<sup>8</sup> Turn, and forw-step.	<sup>10</sup> Turn, and forw-step.	<sup>12</sup> Turn, side, and forw-step.	<sup>14</sup> Turn, forw, and side step.	<sup>16</sup> Turn, forw, side, and rear step.	<sup>18-26</sup> As 9-17, but chg fls or rks	As 16-17, but turn after the first step.	As 9-48, but with About-turn instead of Lt or Rt turns.

## PROGRESSIVE ORDER OF MOVEMENTS, SIMPLE AND COMPOUNDED.

<b>A</b>	B Movts <sup>17-32</sup> <sub>r-16</sub> , A, in Wg-st-pos.	F Movts <sup>97-112</sup> <sub>r-16</sub> , A, in sidew-A-str-pos.	J Movts <sup>161-176</sup> <sub>r-16</sub> , A, with Arm flinging outward.	N As prev group, but with Head-turnings.	R Movts <sup>615-736</sup> <sub>r-11</sub> , A-L, with Trunk turning.	V Movts <sup>1109-1216</sup> <sub>r-9</sub> , A-L, with Trunk turning and forw-bendg.
<b>1 STAND, OR FUNDAMENTAL POSITION</b>						
<b>2 STRIDE-STAND</b>	"					
<b>3 CLOSED-STAND</b>	"					
<b>4 OUTWARD-WALK-STAND</b>	"	C Movts <sup>33-64</sup> <sub>r-16</sub> , A, in up-A-abd-pos.	G Movts <sup>113-128</sup> <sub>r-16</sub> , A, with slow Arm-raising sidew.	K Movts <sup>177-192</sup> <sub>r-16</sub> , A, in Stretch-st-pos.	O Movts <sup>389-460</sup> <sub>r-6</sub> , A-L, with Heel-raising.	W Movts <sup>1217-1348</sup> <sub>r-11</sub> , A-L, with Trunk turning and sidew-bendg.
<b>5 FORWARD-WALK-STAND</b>	"					
<b>6 FORW-WLK-CLOSED-STAND</b>	"					
<b>7 OUTWARD-LUNGE</b>	"					
<b>8 FORWARD-LUNGE</b>	"	D Movts <sup>65-80</sup> <sub>r-16</sub> , A, in Rest-st-pos.	H Movts <sup>129-144</sup> <sub>r-16</sub> , A, with slow Arm-raising forw-upw.	L Movts <sup>193-208</sup> <sub>r-16</sub> , A, in Hlf-str-position.	P Movts <sup>416-532</sup> <sub>r-6</sub> , A-L, with knee-bending.	X As prev group, but with sidew Tk-bendg.
<b>9 REAR-LUNGE</b>	"					
<b>10 KNEE-STAND</b>	"					
<b>11 HALF-KNEE-STAND</b>	"					
<b>12 CROOK-STAND</b>	"					
<b>13 LEG-RAISING</b>		E Movts <sup>81-96</sup> <sub>r-16</sub> , A, in forw-A-bd-pos.	I Movts <sup>145-160</sup> <sub>r-16</sub> , A, with slow Arm-raising, sidew-upw.	M Movts <sup>209-328</sup> <sub>r-12</sub> , A, B, C, E, F, with Head-bending, rear or sidew.	Q As prev group, but with tense Kn-bendg.	U Movts <sup>977-1108</sup> <sub>r-9</sub> , A, but with rear Tk-bendg.
<b>14 LEG-STRETCHING</b>						
<b>15 LEG-CIRCLING</b>						
<b>16 LEG-STR AND CIRCLING COMBINED</b>						

# CLASSIFIED CHART OF SWEDISH EXERCISES WITHOUT APPARATUS.

CONTINUED FROM PREVIOUS PAGE.

		† MOVEMENTS NOT INCLUDED IN PREVIOUS GROUPS.				MARCHING AND RUNNING.				LEAPING.	
<sup>1</sup> Dancing step.	<sup>2</sup> Prone-fall position.	<sup>3</sup> Prone-fall, with Hd-turng.	<sup>4</sup> Prone-fall, with Arm-bendg.	<sup>5</sup> Prone-fall, with forw-A-raisg.	<sup>6</sup> Side-fall position.	<sup>7</sup> Hlf-rest, side- fall, pos.	<sup>8</sup> Hlf-str, side- fall pos.	<sup>9</sup> Side-fall, with Leg-raisg.	<sup>10</sup> Hlf-rest, side- fall Leg-raisg.	<sup>11</sup> Hlf-str, side-fall Leg-raisg.	
<sup>1</sup> Mch movt on the spot, and Halting.	<sup>2</sup> Dbl-Mch on the spot, and Halting.	<sup>3</sup> Slow-Mch, and Halting.	<sup>4</sup> Tip-toe Mch, and Halting.	<sup>5</sup> Quick-Mch, and Halting.	<sup>6</sup> Dbl-Mch, and Halting.	<sup>7</sup> Marking the 3, or 7th step.	<sup>8</sup> Mch, with Lt or Rt-about turn.	<sup>9</sup> Mch, with outward Arm-fling.	<sup>10</sup> Mch, with Arm-fling	<sup>11</sup> Mch, with Arm- stretching.	
<sup>1</sup> Preparation for leap.	<sup>2</sup> Leap on the spot.	<sup>3</sup> Leap, with Lt or Rt turn.	<sup>4</sup> Sideward leap.	<sup>5</sup> Forward leap.	<sup>6</sup> Leap, with Lt or Rt about-turn.	<sup>7</sup> Leap, with side- ward Leg-flinging.	<sup>8</sup> Leap, with Arm and Leg-fling combined.	<sup>9</sup> Leap, with Lt or Rt turn, twice.	<sup>10</sup> Leap, with Lt and Rt turn combined.	<sup>11</sup> Leap as <sup>11</sup> , but with about-turng.	<sup>12</sup> Leap as <sup>12</sup> , but with about-turng.
										<sup>13</sup> Leap as <sup>11</sup> , but with about-turng.	<sup>14</sup> Leap as <sup>12</sup> , but with about-turng.
										<sup>15</sup> Leap, with 1, 2, or 3 steps start.	<sup>16</sup> Leap over hands of pupils.

## SCHEME OF GYMNASTIC LESSON WITHOUT APPARATUS.

- 1 INTRODUCTORY MOVEMENTS
- 2 NECK AND TRUNK MOVEMENTS
- 3 ARM AND HAND MOVEMENTS
- 4 BALANCE MOVEMENTS
- 5 SHOULDER-BLADE MOVEMENTS
- 6 MARCHING AND RUNNING
- 7 ABDOMINAL MOVEMENTS
- 8 LATERAL TRUNK MOVEMENTS
- 9 LEAPING EXERCISES
- 10 RESPIRATORY MOVEMENTS

† Outward Arm-flinging, and double, or alternate, Arm stretching, singly, or twice in each direction, may be taken in the various Kn-bend, and tense Kn-bd positions; combined with Root-placings, and turnings; or in combination with Trunk-turnings, or twist-bendings.

In certain Balance, Spinal and Abdominal movements of an advanced character, the odd numbers give support with the hands by holding the body in given position, thence even numbers support and odd numbers execute the movement.—See “Educational Gymnastics,” by Baron Nils Posse, Boston, U.S.A.

- The majority of these exercises will be found more difficult when taken in Wing, Rest, or the various Arm-stretch positions,

### \*ABBREVIATED NOMENCLATURE

*Of the principal Free standing Movements employed in the  
Ling System of Gymnastics.*

—:o:—

PRIMITIVE POSITIONS.	St-position (fundamental position of attention) ... ... ... ... Figure 2
	Wg-st-pos ... ... ... ... „ 1
	Rest-st-pos ... .. ... ... „ 4
	Cl-st-pos ... ... ... ... „ 3
	Strd-st-pos ... ... ... ... „ 5
	Out-wlk-st-pos ... ... ... Diagrams 8, 9
	Wg-for-wlk-st-pos ... ... ... Figure 19
	Up-arm-bd-pos ... ... ... „ 7
	For-arm-bd-pos ... ... ... „ 9
	Rest-strd-st-pos ... ... ... „ 12
	Str-strd-st-pos ... ... ... „ 20
	Hlf-str-st-pos ... ... ... „ 42
	Wg-toe-st-pos ... ... ... „ 8
	Wg-cl-toe-st-pos ... ... ... „ 16
	Wg-strd-toe-st-pos ... ... ... „ 28
FOOT, LEG, AND BALANCE MOVEMENTS.	Str-for-wlk-toe-st-pos ... ... ... „ 61
	Wg-st-kn-bd-pos ... ... ... „ 21
	Rest-st-kn-bd-pos ... ... ... „ 29
	Str-st-kn-bd-pos ... ... ... „ 53
	Tense-kn-bd-pos, thence outward-a-flinging ... ... ... „ 56
	Rest-strd-st-kn-bd-pos ... ... „ 62
	Str-strd-st-kn-bd-pos ... ... „ 67
	Alt-arm-str-kn-bd-pos ... ... „ 64
	Wg-crk-st-pos ... ... ... „ 24
	Forward & rear leg-str-positions from wg-crk-st-pos ... ... „ 37, 49
	Wg-st-out-lunge-pos, with heel raising ... ... ... „ 59
	Rear-lunge-pos, thence outward-arm-flinging ... ... ... „ 40
	Str-rear-lunge-pos, with toe support „ 47
	Hlf-str-out-lunge-pos ... ... „ 54
	Str-for-lunge-pos, without toe support „ 65

\*For explanatory terms, see Figures enumerated.

## ABBREVIATED NOMENCLATURE.

—:o:—

NECK, TRUNK, AND ABDOMINAL MOVEMENTS.	St, rear-hd-bd-pos ... ... ..	Figure	6
	Wg-st, hd-tw-pos ... ... ..	"	13
	Wg-strd-st, for-tk-bd-pos ... ... ..	"	15
	Wg-strd-st, rear-tk-bd-pos ... ... ..	"	23
	Rest-strd-st, lat-tk-bd-pos ... ... ..	"	26
	Str-st, rear-tk-bd-pos ... ... ..	"	35
	Str-strd-st, lat-tk-bd-pos ... ... ..	"	39
	Str-strd-st, rear-tk-bd-pos ... ... ..	"	48
	Str-for-wlk-st, rear-tk-bd-pos ... ... ..	"	41
	Str-strd-st, for downward-tk-bd-pos ..	"	46
	Hlf-str-st, lat-tk-bd-pos ... .. ..	"	69
	Str-strd-st, tk-tw-pos ... ... ..	"	32
	Rest-for-wlk-st, tk-tw-pos .. .. ..	"	18
	Rest-st, tk-tw-lat-bd-pos ... ... ..	"	57
	Str-st, out lunge-tk-tw-lat-bd-pos ... ..	"	68
	Wg-kn-st, rear-tk-bd-pos ... ... ..	"	31
	Rest-kn-st-pos ... ... .. ..	"	38
	Str-kn-st, rear-tk-bd-pos ... ... ..	"	55
	Str-hlf-kn-st, rear-tk-bd-pos ... .. ..	"	44
	Prone-fall-pos ... ... .. ..	"	36
HAND, ARM, AND SHOULDER- BLADE MOVEMENTS.	Hlf-wg-side-fall-pos, with leg raising ... .. ..	"	50
	Hlf-str-side-fall-pos ... ... .. ..	"	63
	Wg-st-pos .. .. .. .. ..	"	1
	Rest-st-pos ... .. .. .. ..	"	4
	Up-arm-bd-pos ... .. .. .. ..	"	7
	For-arm-bd-pos .. .. .. .. ..	"	9
	For, rear, and up-arm-str-positions... .. .. .. ..	"	22
	For and up-arm-fling, or raising-positions ... .. .. .. ..	"	30
	Side and up-arm-flinging, or raising-positions ... .. .. .. ..	"	27
	Outw-arm-flinging-pos ... .. .. .. ..	"	25
	Outw-arm-flinging, in rear-lunge-pos .. .. .. ..	"	40
	Outw-wlk-st, with arm flinging ... .. .. .. ..	"	34
	Str-st-pos ... .. .. .. ..	"	14
	Hlf-str-st-pos... .. .. .. ..	"	42
	Alt-arm-str-positions .. .. .. .. ..	"	43, 60
	Up-arm-flinging, in str-strd-st, fw-tk-bd-pos ... .. .. .. ..	"	65
	Side-arm-str, strd-st-pos ... .. .. .. ..	"	58

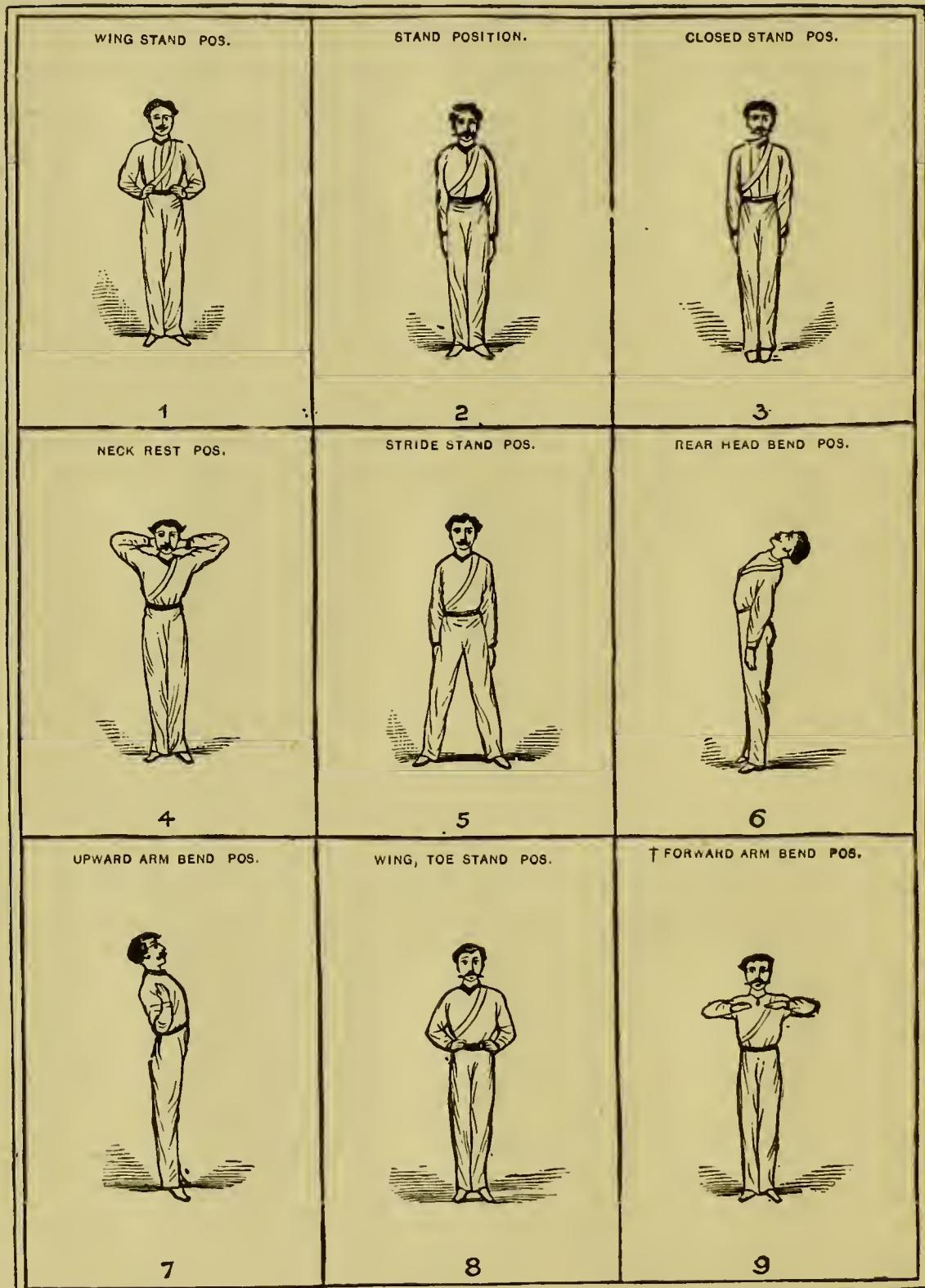
## COURSE OF LESSONS.

*For reasons stated in the preface the following lessons must not be applied indiscriminately, and whilst endeavouring to secure a correct execution of the various exercises, by the entire class, it must not be overlooked that such progression can only be attained where the conditions are distinctly favourable.*





## PLATE I.



† In forward-arm-bending, separate the hands as much as possible, by pressing the elbows well backward, without lowering them.

## \* FIRST LESSON.

NO.	EXERCISE.	Reference Figure.
1	Hips-firm ! Position ! Repeat—one ! two ! one ! two ! Stand at-ease ! ... .. ... ...	I-2
2	Feet-close ! Feet-open ! Repeat—one ! two ! one ! two ! Stand at-ease ! ... .. ... ...	3-2
3	Neck-firm ! Position ! Repeat—one ! two ! one ! two ! Stand at-ease ! ... .. ... ...	4
4	Feet sideward place by numbers—one ! two ! Feet together place by numbers—one ! two ! Repeat one ! two ! one ! two ! Stand at-ease ! ... ..	5
†5	Head backward-bend ! Upward-raise ! Repeat —one ! two ! Stand at-ease ! ... ..	6
6	Arms upward-bend ! Downward-stretch ! Repeat—one ! two ! one ! two ! Stand at-ease ! ...	7
†7	Hips-firm ! Heels-raise ! Heels-sink ! Repeat —one ! two ! one ! two ! Position ! Stand at-ease ! ... .. ... .. ... ..	8
8	March and Leaping exercise. See classified Chart.	
*9	Arms forward-bend ! Outward-fling ! Repeat —one ! two ! one ! two ! Position ! Stand at-ease ! ... .. ... .. ... ..	9-25

\* The commands—*Position!* *Stand at-Ease!* and full repetitions of a command, only appear in this Lesson.

† With few exceptions, all head and trunk turnings and bendings, and knee bendings and arm raisings, must be executed slowly, the word of command being delivered correspondingly slow.

\* At a later stage, these movements merge into one another by being taken in quick time, the words of command being :—  
Feet close and open, in quick time : *one—two!* Arm bending and flinging, in quick time : *one—two!*

## SECOND LESSON.

NO.	EXERCISE.	Reference Figure.
1	Hips - <i>firm!</i> Feet - <i>close!</i> Feet - <i>open!</i> Repeat— one ! two ! Neck - <i>firm!</i> Feet - <i>close!</i> Feet- <i>open!</i> Repeat—one ! two ! ... ... ..	11-10
2	Neck - <i>firm!</i> Left foot sideward - <i>place!</i> Feet - <i>change!</i> Repeat—one ! two ! ... ... ..	12
†3	Hips - <i>firm!</i> Head to the left - <i>turn!</i> Forward- <i>turn!</i> To the right - <i>turn!</i> Forward - <i>turn!</i> Repeat—commencing to the right .. ..	13
4	Arms upward - <i>bend!</i> Forward - <i>stretch!</i> Upward- <i>bend!</i> Upward - <i>stretch!</i> Upward - <i>bend!</i> Downward - <i>stretch!</i> Repeat the six movements by separate commands ... ... .. ..	14
†5	Hips - <i>firm!</i> Left foot sideward - <i>place!</i> Trunk forward - <i>bend!</i> Upward - <i>raise!</i> Repeat— one ! two ! ... ... .. ..	15
†6	Hips - <i>firm!</i> Feet - <i>close!</i> Heels - <i>raise!</i> Heels- <i>sink!</i> Repeat—one ! two ! ... ..	16
†7	Neck - <i>firm!</i> Left foot outward - <i>place!</i> Trunk to the left - <i>turn!</i> Forward - <i>turn!</i> Feet - <i>change!</i> Repeat to the right .. ..	18
8	March and Leaping exercise. See classified Chart.	
†9	Arms forward and upward - <i>lift!</i> Forward and downward - <i>sink!</i> Repeat—one ! two ! ... ..	17

† Must be performed in slow time.

PLATE II.

NECK REST, CLOSED STAND POS.



10

WING, CLOSED STAND POS.



11

NECK REST, STRIDE STAND POS.



12

WING STAND, HEAD TURNING POS.



13

UPWARD, & FORWARD ARM STRETCH POSITIONS.



14

WING STRIDE STAND, FOR TRUNK BEND POS.



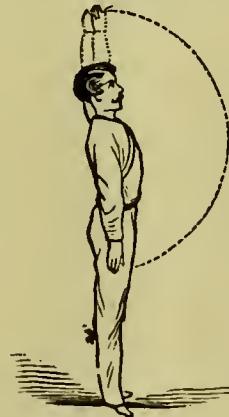
15

WING, CLOSED TOE STAND POS.



16

FOR & UP, OR FOR & DOWN, ARM FLING, OR RAISING POSITIONS.



17

† NECK REST, FOR WALK TWIST STAND POS.



18

+ Substitute Rest-out-wlk-twst-st-pos (see diagrams 8, 9) for Rest-for-wlk-twst-pos, as shewn in Fig. 18.





## PLATE III



## THIRD LESSON.

No.	EXERCISE.	Reference Figure.
1	Hips-firm ! Left foot forward- <i>place</i> ! Feet- <i>change</i> ! Repeat—one ! two ! ... ... ... ...	19
†2	Feet sideward, by one command- <i>place</i> ! Arms upward, by one command- <i>stretch</i> ! Hips-firm ! Trunk backward- <i>bend</i> ! Upward- <i>raise</i> ! Repeat—one ! two ! Arms upward- <i>stretch</i> ! Feet together, by one command- <i>place</i> ! Arms downward, by one command- <i>stretch</i> ! ... ...	20-23
†3	Hips-firm ! Heels- <i>raise</i> ! Knees- <i>bend</i> ! Knees- <i>stretch</i> ! Heels- <i>sink</i> ! Repeat—one ! two ! three ! four ! ... ... ... ...	21
4	Arms upward- <i>bend</i> ! Backward, forward, upward, and downward- <i>stretch</i> ! Repeat, in eight movements ... ... ... ... ...	22
†5	Hips-firm ! Left knee upward- <i>bend</i> ! Downward- <i>place</i> ! Repeat—with the right—one ! two ! ...	24
6	Arms forward- <i>bend</i> ! Outward- <i>fling</i> ! Repeat, quickly, in one continuous movement—one—two ! ... ... ... ...	25
†7	Feet sideward place, and neck-firm ! Trunk to the left- <i>bend</i> ! Upward- <i>raise</i> ! To the right- <i>bend</i> ! Upward- <i>raise</i> ! Repeat ! ... ...	26
8	March and Leaping exercise. See classified Chart.	
†9	Arms sideward and upward- <i>lift</i> ! Sideward and downward- <i>sink</i> ! Repeat—one ! two ! ... ...	27-33

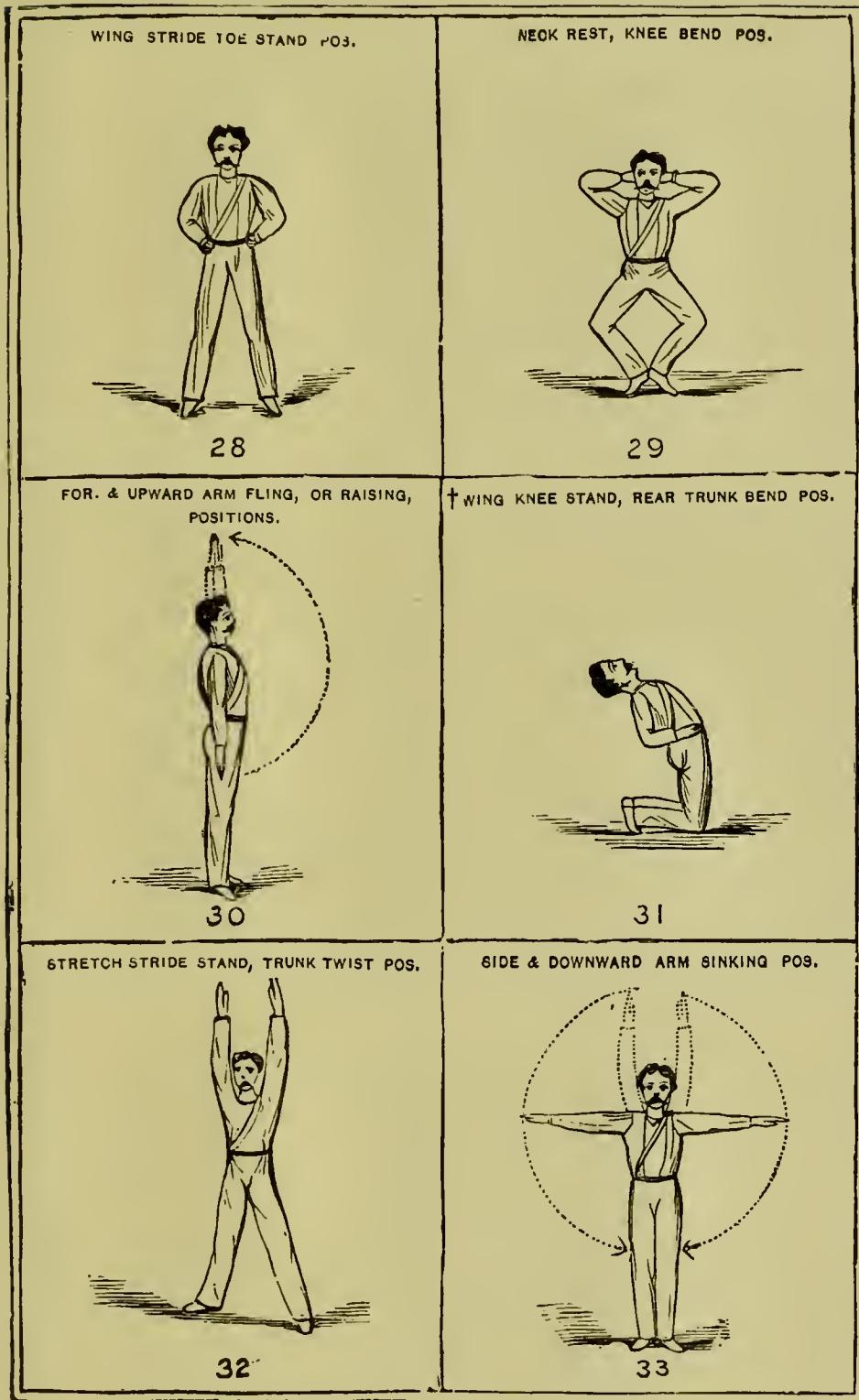
† Must be taken in slow time.

## FOURTH LESSON.

No.	EXERCISE.	Reference Figure.
†1	Hips-firm! Left foot sideward-place! Heels-raise! Heels-sink! Feet-change! Repeat—one! two! (a) Hips-firm! Left foot outward-place! Heels-raise! Heels-sink! Feet-change! Repeat—one! two! ... ... ...	28
†2	Neck-firm! Heels-raise! Knees-bend! Knees-stretch! Heels-sink! Repeat—one! two! three! four! ... ... ... ...	29
†3	Hips-firm and left foot forward-place! Trunk forward-bend! Upward-raise! Feet-change! Repeat—one! two! ... ... ... ...	
4	Arms forward and upward-fling! Sideward and downward-fling! Repeat—in quick time—one! two! ... ... ... ... ...	27-30
†5	Neck-firm! Left knee upward-bend! Downward-place! Repeat—with the right leg—one! two!	
†6	Hips-firm! Knees on the floor-place! Trunk backward-bend! Upward-raise! Repeat—one! two! ... ... ... ...	31
†7	Feet sideward place, and arms upward-stretch! Trunk to the left-turn! Forward-turn! To the right-turn! Forward-turn! Repeat, commencing to the right ... ... ... ...	32
8	March and Leaping exercise. See classified Chart. Arms forward and upward-lift! Sideward and downward-sink! Repeat—one! two! ... ...	17-33
9		

† Must be executed slowly.

## PLATE IV.

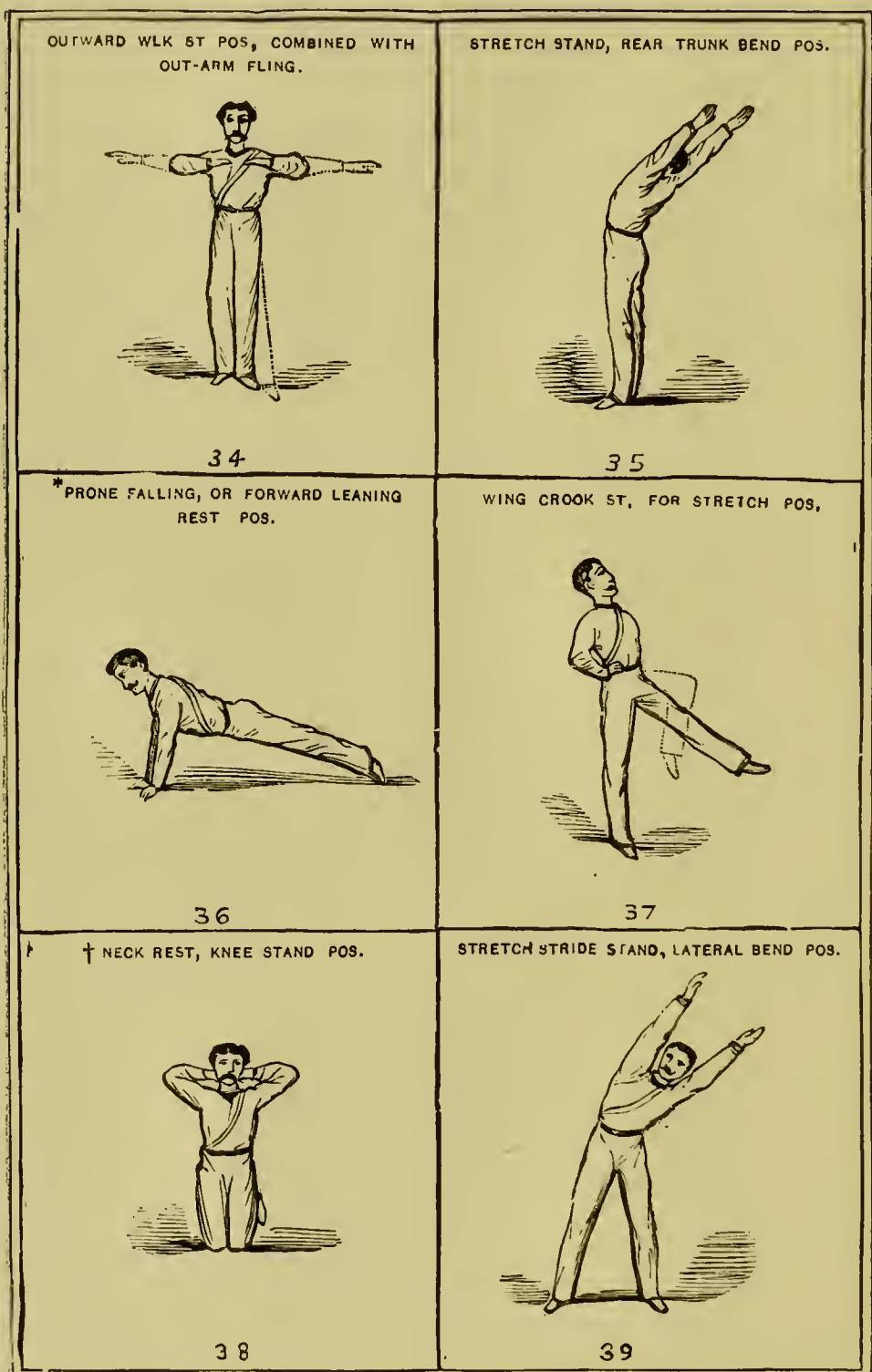


+ In executing all Knee-stand positions, place the knees some 12 inches apart, and not as shewn in Fig. 38.





## PLATE V.



\* Hands should be turned inwards, with fingers closed.

† See note at foot of preceding plate.

## FIFTH LESSON.

No.	EXERCISE.	Reference Figure.
1	Arms forward- <i>bend</i> ! Left foot outward, and arms outward- <i>swing</i> ! Arms and feet- <i>change</i> ! Repeat—one! two ... ... ... ... ...	34
†2	Arms upward- <i>stretch</i> ! Trunk backward- <i>bend</i> ! Trunk upward- <i>raise</i> ! Repeat—one! two! ...	35
†3	Left foot outward place, and hips- <i>firm</i> ! Heels- <i>raise</i> ! Knees- <i>bend</i> ! Knees- <i>stretch</i> ! Heels- <i>sink</i> ! Feet- <i>change</i> ! Repeat! ... ...	
*†4	Hands on the floor- <i>place</i> ! Feet backward- <i>place</i> ! Repeat—one! two! (a) Arms- <i>bend</i> ! Arms- <i>stretch</i> ! Repeat—one! two! ... ...	36
†5	Hips- <i>firm</i> ! Left knee upward- <i>bend</i> ! Forward- <i>stretch</i> ! Upward - <i>bend</i> ! Downward - <i>place</i> ! Repeat with the right leg! ... ... ...	37
†6	Neck- <i>firm</i> ! Knees on the floor- <i>place</i> ! Trunk backward- <i>bend</i> ! Upward- <i>raise</i> ! Repeat—one! two! ... ... ... ... ...	38
†7	Feet sideward and arms upward- <i>stretch</i> ! Trunk to the left - <i>bend</i> ! Upward - <i>raise</i> ! To the right - <i>bend</i> ! Upward - <i>raise</i> ! Repeat! (a) Feet- <i>close</i> ! Left arm upward, and right arm downward— <i>stretch</i> ! To the right- <i>bend</i> ! Upward- <i>raise</i> ! Arms- <i>change</i> ! To the left- <i>bend</i> ! ...	39-69
8	March and Leaping exercise. See classified Chart.	
†9	Arms sideward and upward- <i>lift</i> ! Sideward and downward- <i>sink</i> ! Repeat—in slow time—one! two! ... ... ... ... ...	27-33

\*The hands to be placed in an *inverted* position close to the feet, at a distance equal to the breadth of the shoulders, and the entire body sustained in a straight position.

†Must be executed slowly.

## SIXTH LESSON.

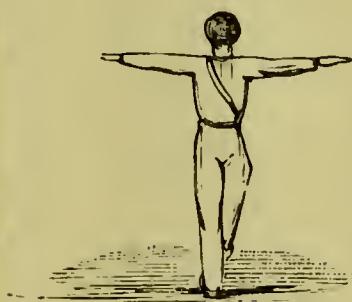
NO.	EXERCISE.	Reference Figure.
†1	Hips-firm! Left foot sideward-place! Heels-raise! Heels-sink! Feet-change! Repeat—one! two! (a) Foot outward. (b) Foot forward. (c) Combine the three positions, first with the left foot, then with the right, thence commence on the right side. ... ... ...	28 and dia-grams 10-8-14
2	Arms forward-bend! Left foot, backward lunge, and arms outward-fling! Arms and feet-change! Repeat—one! two! ... ... ...	40
†3	Left foot forward, and arms upward-stretch! Trunk backward-bend! Upward-raise! Arms and feet-change! Repeat! ... ... ...	41
4	Left arm upward, and right arm downward-stretch! Arms-change! (a) Left arm upward and right arm sideward. (b) Right arm upward and left arm forward ... ... ...	42-43- 60
†5	Left foot outward place, and neck-firm! Trunk to the left-turn! Backward-bend! Upward-raise! Forward-turn! Feet-change! Repeat to the right ... ... ...	
6	Arms backward-stretch! Forward and upward-fling! Forward-bend! Outward-fling! Position! (a) Combine the movements with usual pauses, and by counting. (b) Combine the six movements, by one word of command ... ...	
†7	Left knee on the floor-place! Arms forward and upward-raise! Trunk backward-bend! Upward-raise! Repeat—one! two! Arms downward-sink! Knees-change! ... ...	44
8	March and Leaping exercise. See classified Chart.	
9	Heels-raise, and arms sideward-lift! Heels and arms downward-sink! Repeat—one! two! (a) Raise the arms forward and horizontal ... ...	45

† Must be performed slowly.

For exercise 7, substitute str-kn-st-pos, Fig. 55.

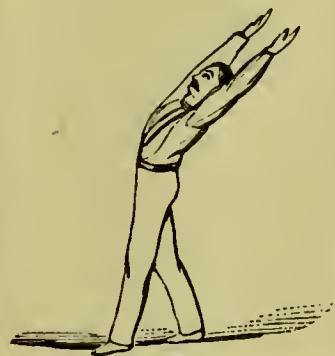
## PLATE VI

REAR LUNGE, COMBINED WITH OUT-ARM FLING POS.



40

STRETCH FOR WLK, REAR TK BEND POS.



41

HALF STRETCH STAND POS.



42

ALTERNATE ARM STRETCH POS.



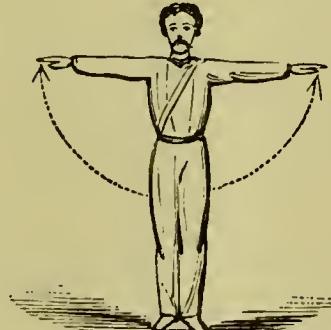
43

STRETCH HALF KNEE STAND POS.



44

SIDEWARD ARM; &amp; HEEL RAISING POS.



45





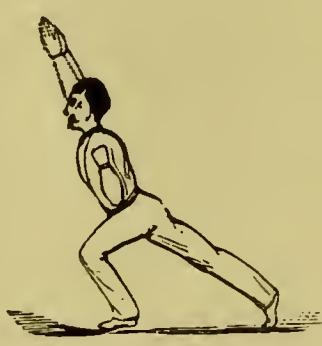
## PLATE VII.

STRETCH STRIDE STAND, TENSE FOR TRUNK BEND POS.



46

BACKWARD LUNGE, COMBINED WITH RAPID ARM BENDING &amp; STRETCHING.



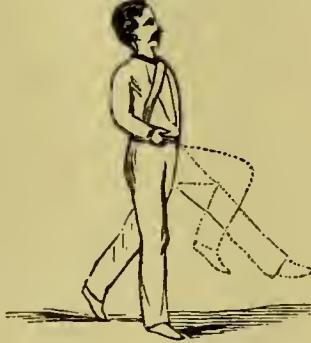
47

STRETCH STRIDE STAND, REAR TRUNK BEND POS.



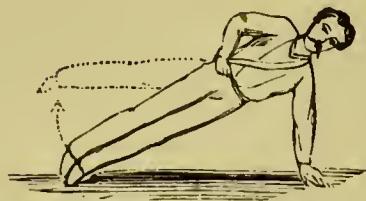
48

WING CROOK ST, FOR &amp; REAR STRETCH POSITIONS.



49

SIDE FALLING POS, COMBINED WITH LEG RAISING.



50

SIDE &amp; UP. ARM RAISING, WITH KNEE BEND POS



51

## SEVENTH LESSON.

NO.	EXERCISE.	Reference Figures.
†1	Left foot outward place, and neck-firm! Heels-raise! Knees-bend! Knees-stretch! Heels-sink! Feet-change! Repeat! ... ... ... ...	
†2	Feet sideward, and arms upward-stretch! Trunk forward-bend! Downward-bend! Forward-bend! Upward-raise! Repeat! ... ...	46
3	Arms forward, backward, upward, sideward, and downward-stretch! Repeat in ten movements...	22
*4	Arms upward-bend! Right foot backward lunge, and arms upward-stretch! Arm bending and stretching in quick time, one—two! Repeat! one—two! Arms and feet-change! ... ... ...	47
†5	Feet-sideward, and arms upward-stretch! Trunk backward-bend! Upward-raise! Repeat—one! two ... ... ... ... ...	48
†6	Hips-firm! Left knee upward-bend! Forward-stretch! Upward-bend! Backward-stretch! Upward-bend! Downward-place! Repeat with the right! ... ... ... ... ...	49
†7	Hands on the floor-place! Feet backward-place! On the left arm-rest! Arms-change! Repeat on the right side ( <i>a</i> ) with lifting and sinking of leg, one! two! ... ... ... ...	50
8	March and Leaping exercise. See classified Chart.	
†9	Heels-raise, and arms sideward-lift! Knees-bend, and arms upward-lift! Knees-stretch, and arms sideward-sink! Heels and arms downward-sink! Repeat! one! two! three! four!	51

\*The body to be supported on the left foot, and toes of the right, and the arm bending and stretching executed in quick time.

† To be executed slowly.

‡ Must not be executed by pupils under 13 years of age.

## EIGHTH LESSON.

NO.	EXERCISE.	Reference Figure.
1	Feet-close, and neck-firm ! Left foot forward- <i>place</i> ! Feet-change ! Repeat—one ! two ! ... ..	52
†2	Hips-firm ! Heels-raise ! Knees-bend ! Sit ! Arms forward bend ! outward-fling ! Repeat in quick time—one—two ! Knees-stretch ! Heels-sink !	56
3	Arms upward-bend ! Left foot large step outward, with left arm upward, and right arm downward-stretch ! Arms and feet-change ! ... ... ..	54
4	Arms sideward, backward, upward, and downward, twice in each direction-stretch ! ... ... ..	22
*5	Heels-raise, and arms upward-bend ! Knees-bend, and arms upward-stretch ! Knees-stretch and arms upward-bend ! Repeat in quick time, one ! two ! Heels-sink ! ... .. . .. ..	53
†6	Knees on the floor-place ! Arms upward-raise ! Trunk backward-bend ! Rapid arm bending and stretching—one—two ! Repeat—one—two ! Trunk upward-raise ! Arms downward-sink ! ... ..	55
†7	Neck-firm ! Trunk to the left-turn ! to the left-bend ! Upward-raise ! Forward-turn ! Repeat to the right—one ! two ! three ! four ! ... ..	57
8	March and Leaping exercise. See classified Chart.	
†9	Arms forward and upward-lift ! Sideward and downward-sink ! Repeat—one ! two ! ... ..	30-33

\*The heels to be raised throughout the whole of the exercise.

†Must be executed slowly.

## PLATE VIII.



+ The rear leg and foot should be perfectly straight (see diagram 22).

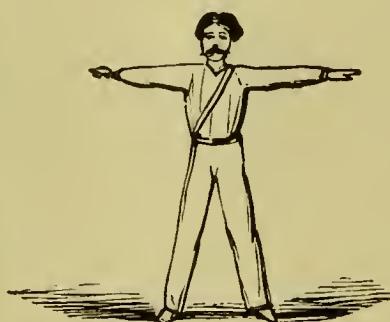
Substitute Str-hlf-kn-st-pos, for Movement 55, see Fig. 44





## PLATE IX

SIDEWARD ARM STRETCH, STRIDE STAND POS.



58

WING OUTWARD LUNGE POS., COMBINED WITH HEEL LIFTING.



59

ALTERNATE ARM STRETCH POS.



60

STRETCH WALK, TOE STAND POS.



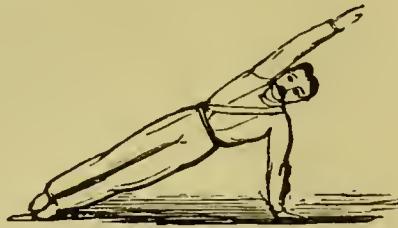
61

NECK REST, STRIDE STAND KNEE BEND POS.



62

HALF STRETCH, SIDE FALLING POS.



63

In exercise 4, the palms of the hands should be turned inwards, and not as shewn in Fig. 60.

## NINTH LESSON.

NO.	EXERCISE.	Reference Figure.
1	Feet sideward, and arms sideward-stretch! Feet together and arms downward-stretch! (a) Feet sideward, and arms forward-stretch! Feet together, and arms downward-stretch! ... ... ...	58
†2	Hips-firm! Left foot outward-lunge! Left heel-lift! Sink! Repeat! Feet-change! Repeat with the right ... ... ... ...	59
†3	Left foot forward, and neck-firm! Trunk to the left - turn! Backward - bend! Upward - raise! Forward - turn! Feet - change! Repeat commencing to the right ... ... ...	
4	Left arm forward, and right arm upward-stretch! Arms-change! (a) Left arm sideward, and right arm forward. (b) Left arm downward, and right arm forward ... ... .. ... ...	60
†5	Feet together, and arms upward-bend! Left foot forward, and arms upward-stretch! Heels-raise! Heels-sink! Repeat—one! two! Arms and feet-change! ... ... ... ...	61
6	Feet sideward, and neck-firm! Heels-raise! Knees-bend! Knees-stretch! Heels-sink! Repeat—one! two! three! four! ... ...	62
*7	Hands on the floor-place! Feet backward-place! On the left arm-rest! Arms-change! ... ...	63
	March and Leaping exercise. See classified Chart.	
†9	Knees bend, and arms sideward and upward lift! Knees stretch, and arms sideward and downward sink! Repeat—one! two! ... ...	51

\* The right arm to be placed in a vertical position, as the left supports the body.

† Must be executed slowly.

## TENTH LESSON.

NO.	EXERCISE.	Reference Figure.
1	Hips-firm! Foot placings, with heel raising, sideward, outward, and forward, commencing on the left side, <i>begin!</i> Repeat, commencing on the right side. (a) Repeat, but with knee bendings	
*2	Feet-sideward, and arms upward-stretch! Trunk forward-bend! Arms-sink! Arms-lift! Sink and lift, in quick time, <i>one—two!</i> Upward-raise! ...	65
3	Arms forward, backward, upward, sideward, and downward, three times in each direction-stretch!	
†4	Feet sideward, and arms upward-stretch! Heels-raise! Knees-bend! Knees-stretch! Heels-sink! Repeat—one! two! three! four!... ...	67
5	Knees on the floor-place! Arms upward-bend! Trunk backward-bend! Arms upward-stretch! Repeat in quick time— <i>one,—two!</i> Upward-raise! (a) Arms forward-bend! Trunk backward-bend! Outward-fling! &c.... ...	
†6	Neck-firm! Left knee upward-bend! Forward-stretch! Upward - bend! Backward - stretch! Upward-bend! Downward-place! Repeat with the right ... ... ... ...	
†7	Arms upward-bend! Left foot outward lunge, and arms upward-stretch! Trunk to the right-turn! To the left-bend! Upward-raise! To the left-turn! Arms and feet-change! Repeat on the right side ... ... ... ...	68
8	March and Leaping exercise. See classified Chart.	
†9	Knees-bend, and arms forward and upward-lift! Knees-stretch, and arms sideward and downward sink! Repeat, <i>one! two!</i> ... ...	

\*The body and head must be kept perfectly steady during the arm flinging.

† To be executed in slow time.

## PLATE X

ALTERNATE ARM STRETCH, KNEE BEND POS.



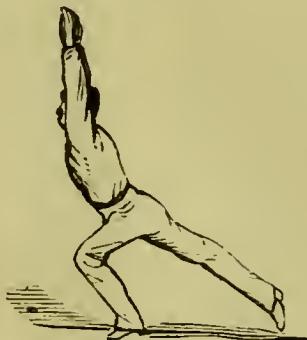
64

STRETCH STRIDE STAND FORWARD TRUNK BEND POS., COMBINED WITH FORW. &amp; UPW. ARM FLINGING.



65

\* STRETCH FOR LUNGE POS., WITHOUT TOE SUPPORT.



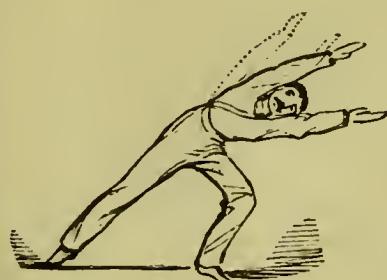
66

STRETCH STRIDE STAND, KNEE BEND POS.



67

STRETCH, OUT LUNGE TRUNK TWIST BEND POS.



68

HALF STRETCH STAND, LATERAL BEND POS.



69

\* This position is not described in the lesson.

F















